Kine WEEKLY

A PEACEFUL AND PROSPEROUS NEW YEAR

RECORDS FOR MARGARET!

This little Miss can't miss at your box-office . . . She's the "Journey for Margaret" sensation in a bigger, better, happier hit . . . "A brilliant star—her performance is sheer magic!" (HOLLYWOOD REPORTER) . . . "Looks like money in the bank!" (SHOWMEN'S TRADE REVIEW)

Margaret O'Brien with JAMES CRAIG MARSHA HUNT in *"Lost Angel"* M-G-M TRADE SHOW *Today!*

YOU MUST SEE THE
TOUCH

Kinematograph WEEKLY

No. 1,915. Thursday, December 30, 1943. Vol. 322

The BACKBONE of screen entertainment
WALT DISNEY PRODUCTIONS

RANK'S PLANS FOR U.S. INVASION

Ernst's Disclosures

MAY ACQUIRE INTERESTS IN AMERICAN PRODUCERS

PLANS made by J. Arthur Rank for the American distribution of his British product in the U.S. have been outlined to the KINE's. New York correspondent by Morris Ernst, Mr. Rank's U.S. representative.

Up to fifteen feature films annually will be placed upon the American market. This will be accomplished either by a fixed deal or by securing a financial interest in one or more U.S. companies: Universal, RKO-Radio, United Artists, Columbia or Monogram are the possibilities mentioned.

THE KINE. correspondent further states Arthur Galperson, also representing Rank interests, has arrived in New York to arrange distribution of five Two Cities' features, "The Demi-Paradise," "The Lamp Still Burns," "The Gentle Sex," "The Flemish Farm" and "This Happy Breed."

Barrington Gains, another Rank emissary, is due on a mission to exploit distribution outlets.

Morris Ernst, discussing post-war possibilities, says that with the aim of protecting pound-dollar exchange, the British Government may find itself obliged to adopt a new priority import system which would affect films.

American film distributors will this year take out of Great Britain the record sum of 60,000,000 dollars as against the normal 35,000,000 dollars, he says.

If British film companies could get at least 10,000,000 *dollars out of the American market, American companies could distribute even more in England than at present in Mr. Ernst's opinion.*

Rose's Prediction

The scheme of British purchase into American companies was also mentioned by David Rose, managing director of Paramount in England, on his arrival in New York recently.

Mr. Rose told American pressmen that American producers can expect stiff competition throughout the world from British films.

U.S. distribution of British product will be effected either through directly established exchanges or by buying into American companies, Mr. Rose said.

BRITISH FILM PRODUCTION

Menace of Growing Hollywood Control

Perturbed at what it declares to be "the growing control by Hollywood over film production in Britain," the Screenwriters' Association has sent a resolution to the Board of Trade calling attention to "the monopoly which the Hollywood film industrialists continue to hold over British screens."

The Government is asked to give the strongest support and protection to British film producers who are not dependent for their finance upon Hollywood sources.

The resolution states:—

"The film of a country should be a medium of national self-expression and culture, but this can only be attained by a film Industry enjoying internal financial independence.

"So long as the film Industry of one nation is tied to the monetary apron-strings of another nation, the product of the industry will be subject to the thought and direction of that other nation."

U.S. Scramble for Television

Major production companies in the United States are keenly interested in the prospects of post-war television.

Paramount are already associated with the U.S. development of Scophony, and 20th Century-Fox is also actively participating in television developments. It is now reported that United Artists are dickering for interests in the Scophony process.

Coun. B. S. Vivante's Will

Coun. B. S. Vivante, former member of the committee of the Manchester and Salford branch, director of Rivoli Estates, Ltd., Trevelynn Cinemas, Ltd., Manchester Palace of Varieties, and Empire Theatre, Ltd., left gross estate of £22,834 (£15,008 net personalty).

Rental Slump is Post-War Possibility

"GRAVE DANGER" SAYS A.T.P. CHAIRMAN

THE possibility of a slump in post-war rentals which will prevent the recovery of war-time production costs is anticipated by Stephen Courtauld, chairman of A.T.P.

Mr. Courtauld was addressing the annual meeting of A.T.P. shareholders. Referring to the operations of Ealing Studios, he said that the present cost of production is fully twice that of pre-war or early war days; although box-office takings are to-day higher than they were before the war, there is a grave danger in the present situation.

It is patently obvious, he pointed out, that a quite reasonable reduction in earning power will leave production companies with very high-priced negatives on their hands, the cost of which cannot be recovered.

SIDMOUTH LICENCE CONDITION

Supervisor Must Visit Town Twice a Week

The latest instance of the inclusion of arbitrary licensing conditions comes from Sidmouth, Devon, the licensing justices of which have insisted upon the Area Supervisor for the A.B.C. circuit visiting the town at least twice a week.

The reason for the condition arose from the application for the transfer of the licences of the two local kinemas to V. S. Coombe, Area Supervisor of A.B.C.

The Bench favoured the course of making local resident managers responsible for the licences. Objection was made that Mr. Coombe could not be regarded as strictly local.

Although the police raised no objection to the A.B.C. application, the transfer was agreed to on the terms above stated.

J. S. Dunbar's Appointment

J. S. Dunbar, J.P., assistant G.-B. divisional superintendent in Scotland, has been appointed a member of the Licensing Appeal Court of the City of Edinburgh. A week or two ago W. H. Albin was made a J.P., so that the Edinburgh Trade begins to be well represented in the public life of the city.

Problem of Child Employees

MINISTERIAL VIEW

ONE war time development of exhibitor's staff troubles—the employment of young people—is giving concern to educationists, particularly in view of the ultimate extension of the school-leaving age. The subject was discussed by J. L. Chuter-Ede, who is Parliamentary Under Secretary of the Board of Education, at the last meeting of the Surrey County Council. He particularly criticised the possibility of double employment of adolescents.

On his suggestion, the Council agreed to grant concessions to exhibitors in respect of employment of young persons, but hinted that after the war new licence conditions would definitely prohibit their employment.

The debate occurred on a recommendation of the Public Control and Licensing Committee to grant concessions relaxing the prohibition of the exhibition of "A" films to children under 16 years of age in the case of young persons employed in kinemas.

Ald. Chuter-Ede said when the registration of youth took place it was found that a number of young people under 16 were, in fact, engaged in two employments. In many cases one of these employments was as usherettes and attendants at kinemas or similar places. They worked their normal hours at their regular vocation and afterwards went to these places to

Continued on page 6

First in the Field
BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
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THE JUNIOR STAFF

EMPLOYMENT of children in kinemas is recognised by authority, and indeed by everybody else, as undesirable. No exhibitor in the land would entertain the thought of making an attendant of a boy or girl under sixteen in normal times; the only possible reason that has led to their occasional introduction is the complete absence from the labour market of their seniors.

While we are at war, however, we are compelled to adopt courses not according to our choice but according to the not very easy circumstances which limit our actions on every hand. County councils talk of definitely prohibiting the employment of "young persons" after the war, but whether they do or not, it may be taken for granted that their presence in the kinemas today is only a matter of sheer necessity dictated by the war service of their elders.

Obviously it is straining after the letter of the law rather than the spirit to talk about these juniors seeing an "A" film in the course of their job. We know they would not be admitted without a guardian if they were paying patrons, but the time is surely gone when we could enjoy academic discussions about this sort of thing.

Our public authorities have, on the whole, an intelligent understanding of an exhibitor's problems, and they can administer their by-laws with discretion. It is not too much to expect them to appreciate the difficulties of a trade which has to make shift with whatever labour is available, whether in the recruiting of its attendants, its projection staff, its publicity, and even its managers.

The time will come—may it be soon—when we shall realise with amazement how much we have stretched our own resources to keep the show going and how infrequent have been the calls made upon the indulgence of the administrators of peace-time regulations.

Long Shots.

A CABLE message from New York to Francis L. Harley announces that Spyros Skouras, president of 20th Century-Fox, has entered into a contract by which Marray Silverstone is vice-president in charge of foreign distribution for a period of five years.

WARDOUR STREET will join in the satisfaction of Mr. Harley and his associates in the London office at the appointment. Murray joined 20th-Fox Corporation in April last with 25 years' experience in the Industry behind him, many of which were spent in England, where he was at the head of United Artists. He started with U.A. as a salesman who eventually became chairman of its British and European subsidiary companies, subsequently taking charge of the whole world-wide activities of that corporation. Mr. Skouras speaks of him as one of the most able executives in the motion picture Industry.

IT was a happy inspiration of Bob Harley's to invite his staff, to the number of about 300, to a lunch and dance just before Christmas. I was very glad to be able to join the merrymakers and meet old friends in every direction and had to congratulate the organiser of the gathering on the grand spirit that prevailed.

BEING only a working man, I had to leave them to it comparatively early in the proceedings, but it was clear from the first moment that a fine team has been built up in Soho Square. It was more like a glorified family party, with almost a Pickwickian Harley thoroughly revelling in the cheeriness around him. Dancing, with Alec Alexander's band, and cabaret, with Bennet and Williams as well as Adelaide Hall, kept the guests happy until late in the afternoon.

TYNESIDE exhibitors are peculiarly interested in the news that Odeon have acquired Black's Regal, Gateshead (2,300 seats), and Black's Regal, South Shields (1,300 seats), plus the news that negotiations had progressed far before the President of the Board of Trade reached a gentlemen's agreement with Mr. Rank.

NO reference is made to Black's "Regals" at Byker, Newcastle, and Sunderland; but the general opinion is that these, too, will be found within the Odeon Circuit in the not distant future.

A LETTER from E. S. Fellowes-Farrow, director of Filmhire (London), Ltd., asks that the statement in last week's KINE. that J. Arthur Rank is asociated with the Filmhire enterprises shall be contradicted. The statement was due to a misunderstanding by a KINE. representative, following upon the fact that the Scenario Institute associated with Mr. Rank's name was formerly temporarily accommodated at the West End address of Filmhire.

MR. FELLOWES-FARROW asks the KINE. to make it clear that the Filmhire enterprise has been instituted by him and his colleagues, who are great believers in the Regional Library scheme for the distribution of 16-mm. sound and silent films.

FILM-TALENT competitions have been so flagrantly abused in the past that it is a relief to find one conducted in a manner which gives confidence in those organising it. This particular one was held under the auspices of Denham Studios' Entertainments Committee, and although benefit to the Studios' Forces Comforts Fund was the main aim, the competition achieved another important purpose, the discovery of a contest winner of considerable promise.

THE organisers of the competition were successful in securing such well-known personalities as Miss Adele Raymond, Michael Powell, David Lean and Ronald Neame to act as judges. Each entered keenly into the task of interviewing contestants and preparing them for their final appearance. Sixty-odd conpetitors were given an audition, and advice was tendered to enable them to show their gifts at their best.

SIX entrants reached the final, each of whom contributed varied items. Eventually with a long lead in points Miss Ivy Milton was adjudged the winner. Michael Powell, giving the judge's decision, said that the promise shown by Miss Milton more than justified the competition.

THE judges have undertaken to give Miss Milton a full sound and camera test in order to get a final judgment on her screen potentialities. Mickey Powell, in particular, is anxious to find her a part in one of his films if her test is as excellent as expected.

MANY distinguished personalities will be guests of the High Commissioner of Canada and the Senior Canadian Naval Officer at a special opening performance of the G.F.D. picture, "The Nelson Touch," at the Leicester Square Theatre, W.C.2, this evening at 6.45 p.m. This show will be given in honour of the Royal Canadian Navy by courtesy of G.F.D. "The Nelson Touch," a Howard Hawks production for Universal, is an action-packed saga of corvettes, and stars Randolph Scott with James Brown, Ella Raines, Barry Fitzgerald, Andy Devine and many others.

WITH the anticipation that 1944 will see the rapid expansion and consolidation of the Cinema Managers' Association I. W. Pember has resigned his position as manager of the Embassy, North Harrow, to carry on with undivided attention his work as national secretary of the association as from the beginning of January.

HE believes that the year 1 will either see the manage case proved beyond doubt, or hi self thrown on the scrap heap the misguided champion of a l cause. And, as he himself s only the managers can decide issue. He naturally deride prospects of the rival Federati

MR. PEMBER entered the bu ness nineteen years ag staff artist at the Capitol, market, becoming later Howie's leading artist and co writer at Rex Publicity Servi Then he became studio manager Art Display Service, and two ye later joined A.B.C., for whom managed various houses for nea nine years. Arising from his perience as a manager, he wr *Read This And Weep* (*For Cine Managers*), which has gone i five editions within six mont His work for the C.M.A. is w known.

NOTTINGHAM'S secretarysh "record" can be match by Northern Branch. Alfr Smith has been secretary the Branch for 25 years and of t important Newcastle and Distr Master Builders' Associatio "Alf's" big day is that on whi he announces that "the annu Sunday performances for the Ben volent Fund and the Police-Aid Association have created anoth record." He will be able again enjoy that achievement.

NORTHERN Cinema Trade Ba is at the Oxford Galleri Newcastle, on Friday, January A footnote to the agenda for t Northern Branch meeting read "Tickets 6s. T. F. Massicks a vises that it is essential that ear application be made if disappoin ment is to be avoided." That so of come-on stuff is, of cours familiar: the curious point abo it here is that it is quite tru There are three or four dances Newcastle which always sell-o well in advance of the date. T "Cinema Ball" is one of them.

EARLY in January a film sho will be given in Philharmon Hall, Liverpool, for children onl The organisers of the show ha made a rule not to permit the a mission of adults unless—and th is important—they are accompanie by children. Whether the furi of hell will be let loose by th wanton and deliberate infring ment of the rights of grown-up I do not know.

IF, however, there are any whos curiosity has been sufficient piqued as to make them wa t see what is intended for chi dre only, they can at least place hem selves conspicuously near t e en trance on the appointed d y a hope that some condescendi brat will take pity and get t past the barrier. It's abou adults were given a dose o own medicine. One Live kinema recently displayed a no "Patrons are requested not t bring into the kinema childre who ask to be brought in fro the street." The kids now h a chance to get their own ba

THE STROLL

Close-Ups

by

SCREENCOMBER

Seasonable Greetings

HERE'S hoping you'd plenty Bismuth
This Chris'muth.

Into Battle

AS veterans of the old Dietrich Battles, when we fought our way round the West End, we were particularly pleased to read that Mr. Rank has sent an envoy to Hollywood to bring over a splurge of local stars. In preparation for a return to those old first night fights we have prevailed upon a Commando friend of ours to give us a few hints on the more scientific angles of his art, such as gouging, strangling and the more humanlike forms of unarmed combat.

What has been a constant source of wonder to us is that some of the stars haven't heard of the billions and billions of candle power available from the search lights, and come tearing over to enjoy some of the light which now is so lavishly dispersed on the occasional sneak raider.

The New Jargon

IN this connection the war will most inevitably have its effect on post-war first nights. You must imagine "Our Front Line Reporter" handing in something like this:

"Over the target Miss Dietrich was immediately coned in a concentration of searchlights. A corps of mounted police formed a box barrage, but heavy flak from a battery of photographers' bulbs forced evasive action which aided the hosts of night fighters queuing up around the objective. She was able to make the final run and crash landed with no more serious effects that a slight tail injury."

News of Wart

WHAT at first glance appeared to be a scene from a super horror chiller, on turning it up the right way proved to be a photographic group of Wart Winkleheim and his sales force. On turning it up the right way we hastily turned it back again. The group contained seasonable greetings from the Winkleheim Corporation. Without cavilling we feel Mr. Winkleheim's sales chief, Muggsie Callighan, would have been more in the spirit of Christmas if he had troubled to conceal the cosh protruding from his left pocket, and proud though we know he is at his prowess with the instrument, "Bugs' McGwuirk, would have been more appropriately garbed, though not so recognisable, with a sprig of holly, rather than the more familiar tommy-gun sported by him in the portrait.

Mr. Winkleheim himself is marked with a double cross. Scientists who once doubted the existence of the Loch Ness monster would do well to study a copy of the card, for the genial, crooked leer of Wart might cause them to change their views. The card's message is brief and to the point. "Don't do too much soaking over Christmas, you'll get plenty from us during the New Year."

STAFF WAGES AND CONDITIONS

Portsmouth C.E.A. Discussion

WITH only one dissentient, the draft agreement with the N.A.T.K.E. relating to wages and conditions of employment in the Portsmouth area was approved at a monthly meeting of the Portsmouth and I. of W. branch. P. J. Milsom presided.

The agreement is to become operative as and from January 3, but several points were raised by C. B. FOWLIE, particularly in relation to Sunday performances, the clauses regulating which have to be reconsiderd prior to March 31.

Two wages schedules are provided, the first covering the rural towns of Alton, Emsworth, Farnborough, Fleet, Hayling, Havant, Lee-on-Solent, Longmoor, Odiham, Petersfield and Waterlooville. There is a higher schedule for Portsmouth (including Southsea and Cosham), Aldershot, Fareham and Gosport.

The kinemas in the area are also grouped in five classifications, based on the average net takings of the preceding year.

Ratification of the agreement was moved by Charles Clarke, and seconded by F. B. B. Blake, and after some discussion the proposition was carried.

Payment During Sickness

Attention was drawn at the previous meeting to a legal ruling which had been given regarding the payment of wages during sickness, without deduction of N.H.I. benefit, and the Secretary, A. DANIELS, reported that he had been in communication with the General Secretary on this.

In reply, Mr. Fuller pointed out that the case quoted referred to a contract of service where there was no right to deduct, because N.H.I. benefit was inalienable. Under the N.A.T.K.E. agreement, where wages were paid during sickness it was not the National Health Insurance benefit which was deducted but a sum equal to that, and the agreement formed a contract of service under which the employees covered were engaged.

Whilst agreeing with this ruling, CHARLES CLARKE said he thought a statement should be signed by the members of the staff agreeing that it should be a condition of employment that in the event of illness the payment of wages should continue, less the equivalent of any National Health Insurance benefit receivable, until the expiration of one week's notice to terminate employment, given by either side. He suggested that if an agreement was signed by all employees in that form it would then become a condition of employment.

It was agreed to consult Mr. Fuller again in the matter.

Catering Staff

Reference was made to the position of catering staffs in kinemas, and it was pointed out that where there was no machinery for negotiations, such staffs would either have to come under a Wages Board or the N.A.T.K.E.

The branch decided that the N.A.T.K.E. should be the negotiating body for such employees.

RENTAL CONCILIATION WELCOMED

Leeds Members Foresee Still Worse Shortage

ARISING from the General Council meeting held in London on December 8, a lengthy discussion took plate at the monthly meeting of the Leeds branch on the "S" list and the "Established Formula." C. H. Whincup presided.

Many members aired their views and spoke of the "unEnglish" methods which were now seeming to govern business in the British film industry. One member said he had also heard the methods described as "unAmerican," too.

It was hoped that the Conciliation Committee set up would be able to function properly, for opinion was that the shortage of films would grow more acute as time went on.

C. P. METCALFE said one point which particularly rankled was that they were being taken advantage of by the war situation.

Staff Conditions

A report of the joint Conciliation Board of the branch and the N.A.T.K.E. about wages and conditions for Sunday opening was approved.

The CHAIRMAN gave a brief summary and said the same conditions as those negotiated with North Staffs formed the greater part of the agreement. The agreement would be retrospective to Huddersfield from September 20, and in other areas where Sunday opening operated from November 29.

The Secretary, E. M. RUSH, read a letter from Odeon Theatres, Ltd., expressing satisfaction at the agreement.

Better Care of Films

A lengthy discussion took place on the care of films, in which high praise was made of the Notts and Derby scheme.

W. PRODGERS thought that if they could call a meeting of owners, managers and operators of every category, he was sure that Notts and Derby would send representatives to discuss the scheme fully with them and form a committee immediately.

It was pointed out that the operator boys who took over the duties were paid for their work, and more than one member said that nowadays it was well worth it.

One difficulty which would have to be surmounted was that of transport. It was eventually decided that the matter be left to the committee to act on the lines outlined by Mr. Prodgers.

A letter from the Chief Constable of Leeds commending certain fire-fighting apparatus was read by the SECRETARY.

H. HOPKINS suggested an inquiry to obtain full particulars, and the present cost, and that this information, together with the Chief Constable's recommendation, be circulated to all members.

C.M.A. RALLY IN GLASGOW

On Sunday in last week forty managers attended a meeting of the Glasgow and District branch of the C.M.A. under the chairmanship of R. H. George, National Vice-President. The meeting was called to report progress in negotiations with the C.E.A. and to be introduced to the new General Secretary, W. L. Pember, from London.

Mr. Pember said that Scotland was about nine months ahead of England in the formation of the C.M.A. When, many months later the idea had begun to animate the London managers he urged London managers should follow the lead of their Scottish brothers and join them in forming the nucleous of a national organisation.

PRIVATE CANTEENS IGNORED BY ULSTER TROOPS

PORTADOWN Council, after turning down Sunday opening, immediately changed its mind by announcing that if the clergy and military can reach agreement the Council will reconsider its decision.

A British and two United States officers appeared before the Council and asked for Sunday opening after church hours, despite the fact that two similar applications had been turned down.

The American officers stated that they did not wish to trespass on private hospitality nor did they wish to go to a home chosen for them by somebody else. They liked to go where they pleased and pay for it.

Mr. Copeland said that at one of their principal canteens in Portadown the previous Sunday in three hours only four soldiers turned up. "They won't come to us at all," he said.

Percy Milsom Passes

The funeral took place at Newport, Isle of Wight, on December 21, of Percy B. Milsom, aged 69, one of the pioneers of the Industry in the South, Mr. Milsom had been connected with the entertainment business since 1900. He married the second daughter of Joseph Poole, the originator of Poole's myrioramas, and was in charge of the No. 1 Company of this concern from 1900 until 1910.

In the following year, Mr. Milsom opened the first permanent kinema in the Isle of Wight. This was at the Victoria Hall, Cowes, where he remained in business for a number of years. On the completion of the Grand Kinema, Newport, in 1926, he joined the Isle of Wight Theatres, Ltd., as manager of their Newport theatre, which position he held until 1940, when he retired owing to ill-health.

His son, Percy J. Milsom, general manager of the Isle of Wight Theatres, Ltd., is the present chairman of the Portsmouth and Isle of Wight branch.

Manchester Changes

Changes of nominees in Manchester and Salford branch: Luxor, Hulme, from R. Gradwell to A. A. Allen; Palace, Collyhurst, from J. Poole to W. Fountain; Don, Ancoats, from F. Robins to T. Clarke. New members are the Rivoli, Collyhurst, and the Rivoli, Gorton.

Bristol Nominations

Nominations for officers to be elected at the annual meeting of the Bristol branch, January 18, must be in the hands of the branch secretary not later than Monday, January 10. All members are asked to see that the nomination paper is returned in good time, and also to make sure that before they nominate a person he is prepared to stand.

Errol Flynn, Helmut Dantine and John Ridge'y in NORTHERN PURSUIT
Warner's Trade show for January 5, at Studio One

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., DEC. 30 AND WED., JAN. 5

Thursday

Lost Angel
(M-G-M)

M-G-M Private Theatre.
11 a.m. and 2.30 p.m.

Cast: Margaret O'Brien, Marsha Hunt, James Craig, Keenan Wynn, Donald Meek, Philip Merrivale, etc. **Director:** Roy Rowland.

Margaret O'Brien, the six-year old sensation of "Journey for Margaret," plays her greatest rôle to date.

"Lost Angel" is the story of a foundling who is a prodigy, a newspaper reporter, and the reporter's sweetheart, giving the incredible Margaret perfect opportunities to make the most of her appealing personality and of her amazingly realistic dramatic powers. It is hard to believe she is acting, she is so convincing and so natural.

Marsha Hunt and James Craig are again the romantic leads in this picture, Craig as a harassed reporter with the child on his hands, and Miss Hunt as his night-club torch singing sweetie.

"Lost Angel" is recommended as a picture which will find its way into the hearts of millions as Margaret O'Brien and the large supporting cast present it. It is wistful, poignant, amusing and dramatic; a picture to brighten up an evening for all who see it.

Tuesday

Trail of the Lonesome Pine
(Paramount)

Cast: Sylvia Sydney, Fred MacMurray, Henry Fonda, Fred Stone, Nigel Bruce, Beulah Bondi, Robert Barrat, Spanky McFarland, and Fuzzy Knight. **Director:** Henry Hathaway.

For a very long time filmgoers have asked for a reissue of "The Trail of the Lonesome Pine," one of the most remarkable and memorable Technicolor outdoor adventure-romances.

The story is an enthralling one, and is replete with thrills, adventure and great human interest. The picture is also notable for some remarkable character studies, and on its initial presentation it was hailed as a truly out-of-the-ordinary achievement.

The revival of this film will be widely welcomed throughout the Trade, and is certain, once more, to prove a box-office winner of the first magnitude.

Johnny Vagabond
(United Artists)

Rialto Cinema. **10.45 a.m.**

Stars: James Cagney, Grace George, Marjorie Main, Marjorie Lord, Bill Henry, Hattie McDaniel. **Director:** William K. Howard.

William Cagney's first independent picture, "Johnny Vagabond," stars James Cagney in one of the most sympathetic rôles of his career. In the year 1906, in the boss-ridden town of Plattsville, as Tom Richards, vagabond newspaperman, we find him innocently sunning himself in the glories of English literature beneath the statue of the town's hero. The town's laws are hard on vagabonds, as Vinnie McLeod (Grace George), struggling proprietor of the town's one independent paper, reminds him when she prods him gently out of his reverie.

The next morning Tom finds himself in court, and is only rescued from a ferocious sentence by Vinnie's guaranteeing him work on her newspaper.

He soon discovers all about Vinnie's heroic lone fight against the town's corrupt administration, her paper's precarious existence, and Dougherty's (Ed McNarmara) powerful control, and the scene is soon set for the battle of wits and fists between Tom Richards and his little group of friends on the one hand and Dougherty and his gang of cronies on the other. By every device in his armoury, Richards goads Dougherty to expose himself, using the gallant *Shield and Banner* in a series of ingenious and brilliant attacks on the town's administration. A climax is reached when Dougherty's political stooge, Hirsh (Norman Willis), brushing aside his chief's wilier methods, arranges a gunmen's attack on Vinnie and Tom, in which the old lady is hit.

The town is aroused to a high pitch of fury when Tom publishes his story of the outrage. From then on it's the town against Dougherty, with both sides fighting bitterly to the end.

The Drum
(Ealing Dist., Ltd.)

Studio One. **11 a.m.**

Cast: Sabu, Raymond Massey, Valerie Hobson, Roger Livesey, Desmond Tester. **Director:** Zoltan Korda.

"The Drum," one of Alexander Korda's most spectacular Technicolor pictures, deals with fighting on the North-West Frontier of India. It has plenty of scope for movement and exciting scenes, and every possible advantage has been taken to bring to vivid life in colour the grand situations in A. E. W. Mason's thrilling story. Set in the vicinity of the historic Kyber Pass, the film tells how the British Army puts down a revolt by one of the Frontier tribes and instals a young prince (played by Sabu) on his rightful throne.

"The Drum" is remarkable for presenting some of the best battle scenes ever made for the screen.

Wednesday

The Nelson Touch
(G.F.D.)

Leicester Square Theatre. **10.30 a.m.**

Cast: Randolph Scott, James Brown, Ella Raines, Barry Fitzgerald, Andy Devine, Walter Sande, Richard Lane, James Flavin, Fuzzy Knight, Noah Beery, jun. **Director:** Richard Rosson.

After being torpedoed, MacClain (Randolph Scott), corvette commander, arrives back in Canada eager to start off again on the relentless warfare against U-boats. He chooses for his new command Corvette K-225, while she is still in the shipyards.

K-225 leaves on her first voyage—escorting a convoy to Great Britain, and from the outset it is an eventful trip. First the corvette finds itself at the mercy of raging, stormy seas. Then there is a concentrated attack by Nazi 'planes. Nearing Ireland they are attacked yet again, this time by U-boats, and while MacClain has the grim satisfaction of seeing them go down, shellfire has taken toll aboard his ship. Badly damaged and with the majority of its courageous crew gravely wounded, the K-225 limps into port, guarding to the end its valuable charge.

Stirring action, spectacular thrills, gripping drama and authenticity are said to feature "The Nelson Touch."

Northern Pursuit
(Warner Bros.)

Studio One. **10.45 a.m.**

Cast: Errol Flynn, Julie Bishop, Helmut Dantine, John Ridgely, Gene Lockhart, Tom Tully, Monte Blue, Alec Craig, Warren Douglas, Tom Fadden, Rose Higgins. **Director:** Raoul Walsh.

The story is laid in the Canadian wildernesses of snow where a party of Nazi airmen are lost after being landed by a submarine on the coast to start sabotage against Canada's war industries. The only survivor is the leader, Von Keller (Helmut Dantine), who is picked up by two troopers of the Royal Canadian Mounted Police—Errol Flynn and John Ridgely. The main objective is to find the accomplices Von Keller was to meet. Flynn is given the assignment, which takes him from hazard to hazard before he discovers that the Nazis have shipped a dismantled bomber to a Canadian mine under the guise of mining machinery. This is to be reassembled for bombing the great Welland Canal and dislocating Canada's munition plants.

How Flynn wrecks the plot gives wide scope for thrills, of which one of the most unusual is a chase over the snow-country on skis. Romantic interest is provided by Julie Bishop, who received her first big acting opportunity after registering strongly as Humphrey Bogart's wife in "Action in the North Atlantic."

A.T.P. Profits Absorbed by Taxation

ASSOCIATED Talking Pictures are still hoping to get some easing of the burden of their overshadowing E.P.T. liability. A year ago the company was advised that the liability of the group was £140,000. Meanwhile, profits as the company is to make go almost entirely direct taxation charges.

As Stephen Courtauld stated at the meeting last Wednesday, the past year's profit was only £3,152 after making a further provision of £25,000 on account of the E.P.T. liability.

The company owns the residual exploitation of films produced in the past—one half of the share capital of Ealing Studios—and all the capital of its distributing company.

During the past year the operations have been restricted to endeavours to obtain as much revenue as possible by the reissues of the older films.

The total revenue was £32,241. The net profit remaining reduced the heavy debit balance brought forward to £186,125.

Continued from page 3

CHILD EMPLOYEES

serve the kinema proprietor in some way.

This concession made by the Control Committee could not in any way alter the Employment of Children Bylaws of the Council, which prevented children under 14 being employed in the selling of programmes, refreshments and other articles, or in selling or checking tickets on any place of public entertainment.

Double Employment

As regards the group between 14 and 16 years, he hoped the Public Control Committee would have in mind when next year they reconsidered the licences the question of double employment.

On weekdays kinemas remained open till 10 o'clock at night, and it was quite wrong that young people who had been at work all day should be at work at that time and that young girls should be faced with the problem of getting home through the streets in the black-out.

He hoped next year the Public Control Committee would see their way to withdraw this concession which could not be regarded as a satisfactory arrangement.

Safeguards

Ald. Shire Mussell pointed out that the Council was falling in line with L.C.C. in this concession. The committee had decided that the manager of the kinema had to notify them if any young person under 16 was employed, his home address, and produce a satisfactory letter from the parents of the child that there was no objection to the child being there.

He welcomed Mr. Chuter-Ede's suggestion that they should consider under the war new conditions of licences. He thought it a good one to put in force conditions that no children under 16 years should under any circumstances be eligible for employment in kinemas.

EALING

DISTRIBUTION

now give you

THE DRUM

TRADE SHOW

Studio One Tuesday January 4th at 11

London Films present

AN ALEXANDER KORDA PRODUCTION

THE DRUM

IN TECHNICOLOR

From a story by A. E. W. Mason with

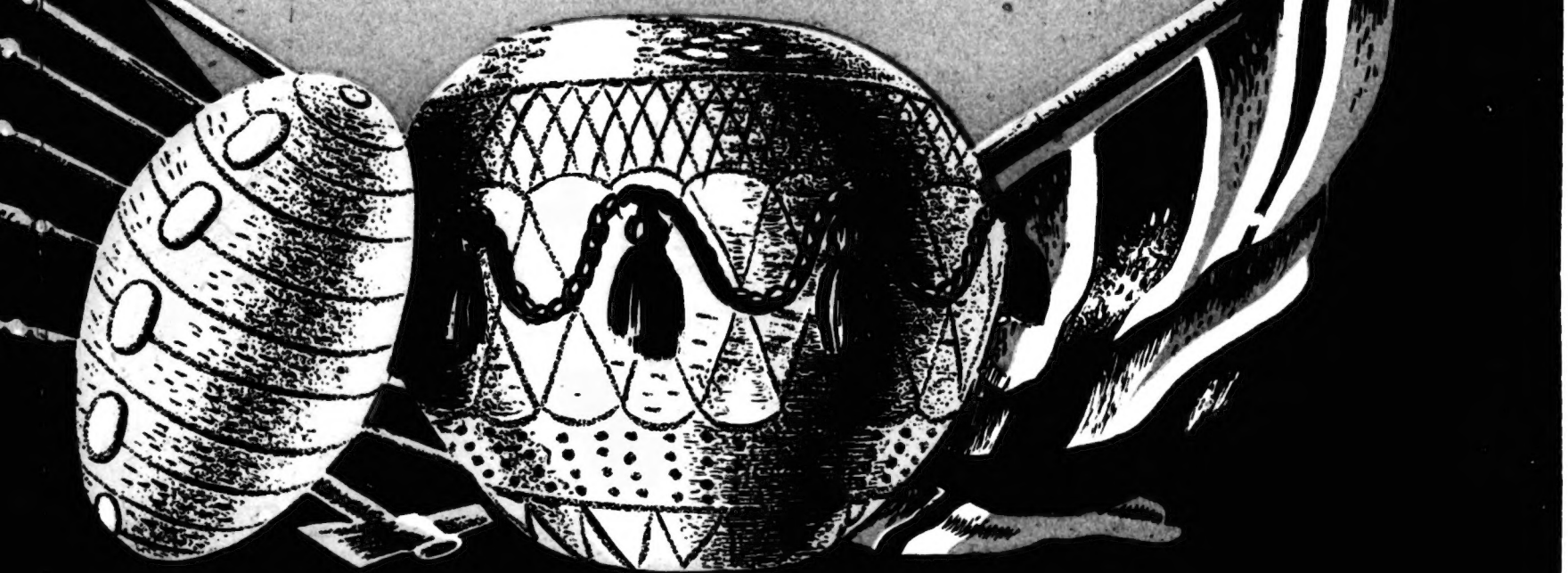
SABU · RAYMOND MASSEY · VALERIE HOBSON

ROGER LIVESEY · DESMOND TESTER

Martin Walker and a cast of 3,000

DIRECTED BY ZOLTAN KORDA

for ***Ealing Distribution*** *release*



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After discussion the branch approved of the amendments with one exception, and the Secretary was requested to inform the Clerk to the Justices of the decisions arrived at.

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Members present agreed that the first week in March or the first two weeks in April would be the most suitable time for the 1944 Red Cross and St. John Prisoners of War Fund Appeal to be made in the Birmingham area.

H. B. LANE, chairman of the Sunday Films Committee, reported that all the films reviewed by that committee at its monthly meeting were considered suitable for inclusion in Sunday programmes.

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This concluding effort for the year enabled Mr. Dent to top the £3,000 mark raised for charity by the circuit during 1943.

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Demand on Kinemas May be Modified

According to a KINE. correspondent, representations which have been made by Sale (near Manchester) exhibitors to the local council have resulted in a recommendation which will be made to the January meeting of the Town Council, to adjust the original proposal of 10s. per 100 occupied seats as the charitable contribution from kinemas which give Sunday performances.

This demand exhibitors considered to be unreasonable and extravagant. The parties have now had a parley which is believed to have been productive of good. Four theatres are affected by the recently concluded negotiations.

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NORTHERN MEN IN THE NEW YEAR

Preparing for their A.G.M.

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After certain confidential intimations in reference to children's matinées, the meeting decided unanimously to appoint three of its members with technical qualifications (Messrs. Carr, Carter Crowe and Turner) to form a special joint committee, with two representatives of the N.A.T.K.E., to consider how best the efficient life of available film copies can be prolonged. All were agreed that greater care must be exercised to handling films.

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STANLEY BRIDCUT PASSES

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RAT MENACE!

The great national drive against rats and mice has started: a drive which will save from contamination and destruction thousands of tons of food.

It is vitally important that the campaign should be an immediate success. The British Ratin Company will help you with *your* particular problem.

The Company offers a nation-wide service by surveyors and operators highly skilled in the destruction of rats and mice based on scientific and well-tested principles.

The service includes provision for careful inspection at regulated intervals to guard against re-invasion of premises where infestation has once been brought under control.

NO PREPARATIONS ARE SUPPLIED FOR USE BY THE GENERAL PUBLIC

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First allays suspicion then destroys Rats

To THE BRITISH RATIN CO., LTD., 125 Pall Mall, London, S.W.1
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Please ask your surveyor to call and explain how the Ratin Service deals with rats and mice.

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K.W.

Balance of Columbia's New Group

BIG SUPPORT FOR BOGART AND FORMBY

THE balance of Columbia's line-up, which was headed by "Sahara" and "Bell-Bottom George," which were given prior-to-Christmas Trade screenings, and are now set for Trade showing.

The dates and times of London Trade shows are as follows:—

Thursday, January 6, 10.45, Studio One: **Dangerous Blondes.**

Friday, January 7, 10.45, Studio One: **My Kingdom For a Cook.**

Monday, January 10, 10.45, Private Theatre: **Holt of the Secret Service.**

Monday, January 10, 2.30 p.m., Private Theatre: **Falling Stones.**

Tuesday, January 11, 10.45, Studio One: **Doughboys in Ireland.**

Tuesday, January 11, 2.30 p.m., Private Theatre: **Next in Line.**

Wednesday, January 12, 10.45, Studio One: **Footlight Glamour.**

Following the acclaim given it at its London Trade show and with the evidence of the box-office business the film is doing at the Gaumont, Haymarket, and Marble Arch Pavilion, "Sahara" is certain to have enlisted the interest of provincial exhibitors. Both Trade and Lay Press have handed plaudits for the performance of Humphrey Bogart in this dramatic story of a tough tank commander and a small group of Allied fighters straggling through the desert to catch up with the British Army at El Alamein.

Filmed against a naval background—which seems "just the place for George Formby"—"Bell-Bottom George" is rich in material for his particular comedy talents. The comedy is climaxed by one of those exciting chases, in the course of which glory catches up with George and enables the exhibitor to "catch on" that here is another box-office winner.

Eerie Comedy Drama

"Dangerous Blondes" is a who-dunit comedy, the story of which is told without loss of logic or suspense. This effort in eerie escapism features Allyn Joslyn as an author-cum-sleuth with Evelyn Keyes as his willing, but not too able, wife. The pair become involved in a killing even before it happens, and are, therefore, in on the ground floor, so to speak, when the hue and cry for the murderer is aroused.

Gourmet's Dilemma

"My Kingdom For a Cook" promotes Charles Coburn in the rôle of Rudyard Morley, an acid tongued English author-gourmet. When he goes to the United States to give a series of lectures designed to promote Anglo-American good will, his entire routine is disjointed when he finds himself unable to take his cook. He offsets this by stealing the cook of his American hostess, and subsequent developments almost bring about international complications instead of cementing political relations. Dozens of new slants and angles are employed in "Doughboys in Ireland," an entertaining production—excellent performers, new songs intermingled with old ballads, plenty of action with a blend of romance, pathos and comedy.

Kenny Baker is a night-club singer who is drafted and sent to a camp in Northern Ireland where he meets Jeff Donnell, an Irish colleen. Lyn Merrick, and the Jesters, a team of funsters, hand out laughter and music.

Stagestruck Dagwood

"Footlight Glamour" is the latest of the ever-popular Columbia domestic comedies, featuring Penny Singleton and Arthur Lake. This time Blondie gets stage-struck, and hubby is her hero. Ann Savage is the "glamour girl" who makes Blondie and Dagwood footlight crazy, and is the original cause of the irresponsible incidents.

Jack Holt has a rip-roaring rôle after his own heart in "Holt of the Secret Service." Here is mystery, miraculous escapes and nerve-racking suspense that stirs the heart of the popular hall.

Action also key-notes the two other films listed, "Falling Stones" and "Next in Line," both of which star Charles Starrett with Russell Hayden.

Helped the A.T.C.

A presentation of War Savings Certificates was made last week at the Forum, Bath, to manager W. J. Seymour from the officers and cadets of the Bath wing, A.T.C.

The proceedings were preceded by a fanfare from the A.T.C. band. Flight-Lieut. P. A. Leek, in acknowledging Mr. Seymour's constant help to the A.T.C., recalled that during Bath's Wings for Victory Week he had assisted that organisation to raise over £600. To that sum the directors of the Forum had added £1,000 in war savings of their own.

Oldham Charitable Payments

It was reported to Oldham Watch Committee a few days ago that a further £691 had become available from local Sunday kinema shows for distribution amongst charities, bringing the total since the beginning of Sunday opening to £2,390. Allocations included £69 to the C.T.B.F.

Box Office Robbed

Despite exhaustive police enquiries, no person has been brought to book for a robbery which took place at the box-office of the Ramsey Plaza, when takings amounting to over £100 were taken. The robbery is believed to have taken place while the kinema was open or immediately after the performance was over and before the office was closed. The cash-box which had contained the money was found empty by the side of a country road some distance away.

"March of Time" for Empire

The new "March of Time" subject, "Europe's Crossroads," a topical production dealing with the life and problems of present-day Portugal, goes into the programme at the Empire, Leicester Square, on December 31, 1943, it is announced by 20th Century-Fox.

Release date of "Europe's Crossroads" is January 24, 1944.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Cry Havoc ... ... (M-G-M)—American.	**97 min. (A)**	**Margaret Sullavan, ... Ann Sothern, Joan Blondell.**	**Spectacular Pacific war melodrama, describing thirteen nurses' heroic work in the defence of Bataan. Characterisation very good and thrills realistic. Feminine appeal strong.**	**Very good war film. Should not harm youngsters.**
Guadalcanal Diary ... (20th Century-Fox)—American.	**93 min. (A)**	**Preston Foster, ... Lloyd Nolan, William Bendix.**	**Gripping real war melodrama, stoutly fashioned in the Bataan tradition. Story authentic, characterisation terrific and sentimental undercurrent profound.**	**Outstanding war melodrama. Youngsters should take it.**

REVIEWS FOR SHOWMEN

Cry Havoc

M-G-M. American (A). Directed by Richard Thorpe. Featuring Margaret Sullavan, Ann Sothern and Joan Blondell. 8,370 feet. Release January 10, 1944.

SPECTACULAR Pacific war melodrama recounting the grim and determined parts played by 13 nurses in the stubborn and heroic, but unsuccessful defence of Bataan. The tale itself is sombre history, but the widely different reactions of the many cleverly portrayed and intelligently varied types enable much of the grisly side of war and the humiliation of defeat to be effectively relieved with lofty sentiment, crisp comedy and evergreen yet poignant romance.

A well-balanced "The Women" of the battlefields, it is clearly destined for considerable box-office honours. An intriguing title and obvious star values underwrite its obvious mass and feminine appeal. Very good war film.

Story.—Captain Alice Marsh and Lieutenant Smith (Smithy) are in charge of the nursing staff at much-battered Bataan. A number of volunteers arrive, and these include Pat Conlin, an attractive, wisecracking young woman who had been around, and Grace Lambert, a striptease artiste. Pat hates taking orders from women, and she and disciplinarian Smithy fail to hit it from the start; their enmity increases when they become rivals for Lieutenant Holt, a handsome patient.

Pat little knows that Holt and Smithy, who, incidentally, is suffering badly from malaria, are secretly married, but the truth finally comes out following Holt's death in action, and the tragedy prompts the two women to bury the hatchet. Meanwhile, the other girls' nerves are frayed by dive-bombing and machine-gunning and some are fatal casualties, but the survivors accept the inevitable with their chins up when the Japs eventually take Bataan and make them prisoners.

Acting.—Margaret Sullavan gives an emotionally satisfying portrayal as the conscientious war-wracked Smithy, and Ann Sothern also scores as the wisecracking, tough, but human Pat; Joan Blondell, Marsha Hunt, Diana Lewis, Frances Gifford, Fay Bainter and Ella Raines are others who make their presence felt.

Production.—The spectacular Bataan war background has validity, but dramas of this type have been coming off the assembly lines with such regularity that popular demand is no longer satisfied by dive-bomber and other lethal thrills. Fortunately, this all-woman depiction of war also exhibits shrewd and moving feminine psychology and clever, poignant and amusing by-play and its appropriate and showmanlike frills do much to conceal its familiar, though stern and authentic, fundamentals.

By and large, it is a good woman's picture and its obvious title and star values advance it a stage farther in the popular box-office category.

Points of Appeal.—Holding story, excellent characterisation, resourceful direction, strong feminine angle, realistic thrills and staging, good title and big stars.

Guadalcanal Diary

20th Century-Fox. American (A). Directed by Lewis Seiler. Featuring Preston Foster, Lloyd Nolan and William Bendix. 8,390 feet. Release February 7, 1944.

GRIPPING, "Eastern" theatre war melodrama vigorously and meticulously adapted from Richard Tregaskis' American best seller vividly describing the grim and glorious vicissitudes experienced by a comparatively small but heroic force of U.S. Marines before the Japs were driven from Guadalcanal. The tale is history, and therefore has no truck with conventional comedy or romance, but its grandstand view of "triphibean" operations and many close-ups of stalwart fighting men, drawn from all walks of life, in action, nevertheless, carry tremendous punch and gripping emotional appeal.

True, it is not the first of its type, but its victorious ending definitely gives it an advantage over "Wake Island" and "Bataan," both of which were in the same category, and, moreover, box-office. Outstanding war film, a proposition with practically everything but big star values.

Story.—The story opens on July 26, 1942, with a transport sailing leisurely on the still Pacific to an unknown destination. Young and old leathernecks are on board, and eventually they learn that they have been selected to make a landing on Guadalcanal. Hook Malone, Taxi Potts and "Sooce" Alvarez represent the old timers, and Johnny Anderson, a mere boy, the youngsters.

Father Donnelly, a Catholic priest, accompanies them when they make a successful assault, but once they get inland and involved in jungle fighting with the Japs they find the going terribly hard. Undaunted, they hang on, and, after losing many of their best men on raids and patrols, hold out long enough for reinforcements to arrive. By December 10 a terrific counter-attack is launched, the American dead are avenged and Guadalcanal firmly established as an army and air base.

Acting.—Preston Foster gives a fine performance as Father Donnelly, and Lloyd Nolan, William Bendix and Anthony Quinn are terrific as Malone, Taxi and Alvarez, but Richard Jaeckel, a really clever youngster, very nearly walks away with the honours as Johnny. He never puts a foot wrong. Richard Conte, Roy Roberts, Minor Watson, Lionel Stander and Ralph Byrd, too, contribute virile and impressive character.

Production.—The story is told partly in diary form—a narrator cuts in at appropriate moments and significant dates are given—and its novel presentation subtly heightens its overall dramatic effect. Its main purpose is, of course, to add another glorious page to the history of the U.S. Marines, but in achieving its estimable end it also succeeds in bringing home to the man, and for that matter woman, in the street the hazards and purpose of the current conflict. Naturally, it has grisly moments—there is much hand-to-hand fighting and bayoneting—but an equal number of sublime scenes.

There is a light side, too, and brilliantly sustained contrast alone puts it in a class comparable with the best. Lastly, it never makes the mistake of underestimating the cunning and resourcefulness of the Japs. Its authenticity, superb characterisation and showmanship—if such a term can be used in the circumstances—should offset its lack of star values.

Points of Appeal.—Gripping factual story, powerful characterisation, realistic treatment, big thrills, moving sentiment and obvious exploitation angles.

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THE KINEMATOGRAPH TRADE'S REQUIREMENTS ARE STILL RECEIVING THE UTMOST POSSIBLE ATTENTION FROM

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N. AFRICAN LOCATION RUSHES HERE

FIRST rushes of the major battle sequences shot in North Africa of the Two Cities' film "The Way Ahead" arrived last week, and John Sutro told the KINE. of some of the exciting experiences of Carol Reed, now in North Africa with Guy Green filming scenes on locations made historic by actual battle.

The shooting of the studio sequences, and particularly the troopship scene, was a task that taxed the ingenuity of everyone connected with this interesting film; but it proved that British studios are prepared to go to extraordinary lengths to overcome wartime difficulties and secure the acme of realism.

"Henry V" Completing

Though there still remains a great deal of work to be done on the production, studio shooting on Two Cities' Technicolor production of "Henry V" will be completed before the New Year is very far on its way. When one takes into account the tremendous amount of research and preparation work associated with the filming of the Agincourt sequences in Eire it will be found that the production of "Henry V" has not really taken such a considerable time as compared with such American films of like magnitude.

SUNDAY PAY IN STUDIOS

Conciliation Award

RATES of pay for Sunday work in British film studios have been established by an award made by Sir Charles Doughty at a Joint Conciliation Meeting held on Tuesday, December 21.

A difference of opinion had arisen between the British Film Producers' Association and the Association of Cine Technicians regarding the interpretation of Clause 27 of the agreement between the two associations signed on March 8.

The award now made by Sir Charles Doughty provides that technicians whose weekly salary, excluding cost of living bonus, does not exceed £10 per week shall receive 17/47ths of the basic weekly salary; those earning between £10 and £15 per week to receive 17/54ths of the basic weekly wage.

The award is to operate from January 2, 1944.

The members of the Joint Committee were as follows: B.F.P.A. representatives, A. W. Watkins, A.M.I.E.E.; Robert Clark; and E. W. Wingrove. Representatives, A.C.T., G. H. Elvin, R. Bond and C. Wheeler.

Twenty youngsters in their 'teens and on holiday from the local school had a thoroughly enjoyable time on Wednesday when they visited Teddington to take part in "Mr. Emmanuel," the Two Cities' film now in production under the direction of Harold French, with William Sistrom producing.

HISCOTT HITS HEADLINES

WITH "Candles at Nine," Jessie Matthews's new starring vehicle, completed, the next subject to take the floor at British National will be the new Leslie and Elizabeth Hiscott picture, which includes in the cast Wilfrid Lawson, Peggy Cummins, Martita Hunt and Donald Stewart. Work on this picture, which deals with war-time clearances in rural England for the purpose of creating battle-training areas, commences on January 10.

Elizabeth Barron and Maurice Elvey have now handed in their first treatment of "Medals for the General," by James Ronald, and will be ready to take the floor on the completion of the Hiscott picture.

"Heaven is Round the Corner," with Will Fyffe and Leni Lynn, has now reached the stage where it will be possible to Trade show early in January.

Riverside Revel

The Two Cities' unit and the staff at Riverside participated in a Christmas revel last week.

A five o'clock dinner of turkey, goose and ham, Christmas pudding, sweetmeats, mince pies, cheese, celery and beer was followed by speeches from P. Kendrick for the studios, Mr. Eagles, representing Jack Buchanan who could not attend, F. W. Baker for Butchers, and Lew Ray for the staff. A floor show compered by Jeffrey Dell, author and director of "Don't Take it to Heart!," was interspaced by dancing. Many of the artistes in the present production did sketches.

Archers' Dramatic Incident

AGAINST a background of the Kent countryside, director Michael Powell has been filming in back projection the most dramatic scene in "A Canterbury Tale"—a vital situation which occurs in a railway carriage as a train flies through the Kent countryside.

Eric Portman, Sheila Sim, Dennis Price and John Sweet took part.

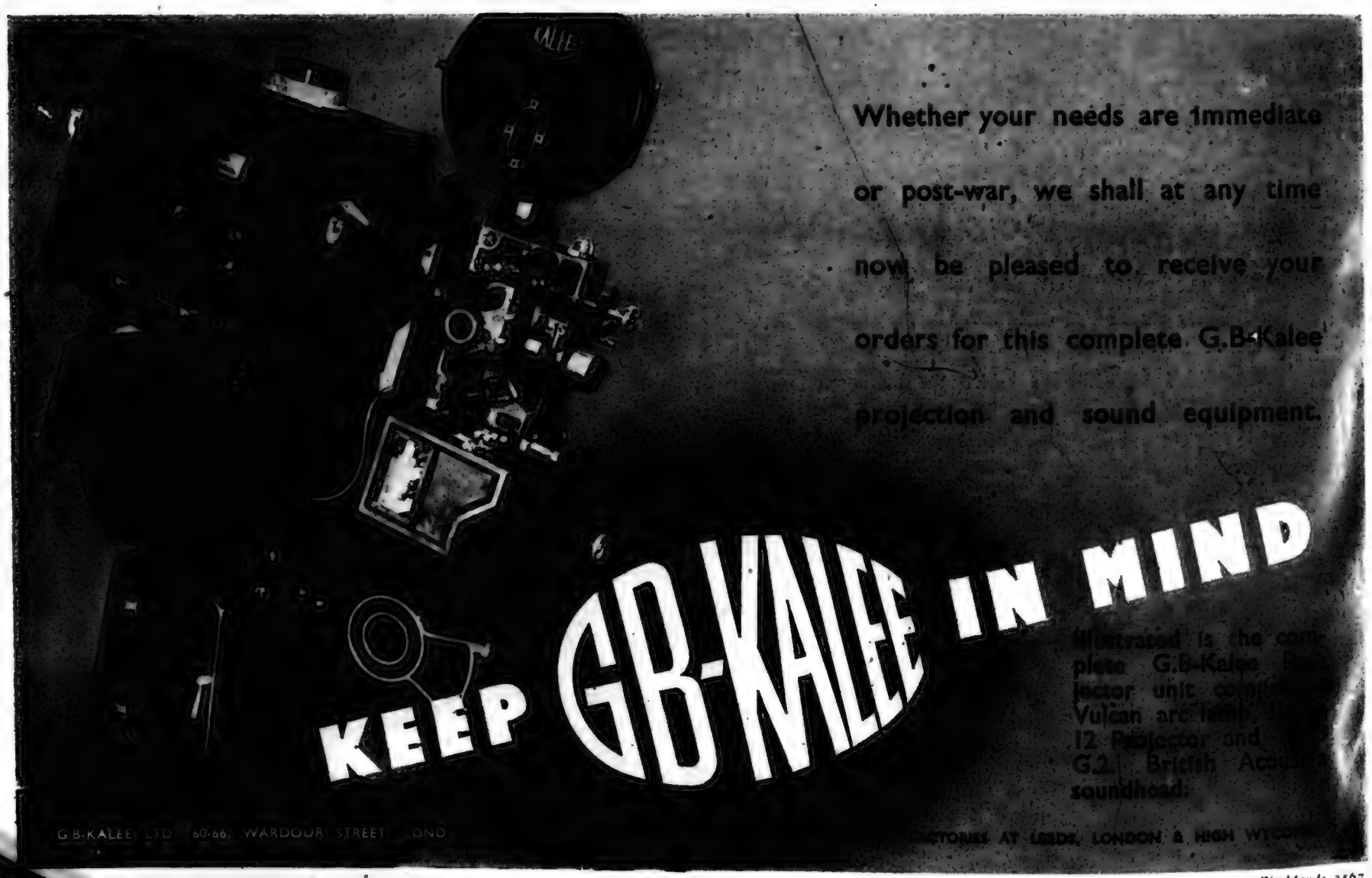
The climax in Canterbury Cathedral and other important sequences have yet to be shot, so that production still has several weeks to go.

Dell's New Satire

Patricia Medina, who plays opposite Richard Greene in the Two Cities' production of Jeffrey Dell's new satire "Don't Take It To Heart!" at Hammersmith, made her first appearance for shooting in the ancient Chaunduyt Court dining-room set this week.

As Mary, the young and very beautiful motherless daughter of Lord Chaunduyt (Brefni O'Rourke) she presents obstinate, socialistic tendencies when arrangements are set in motion for her coming-of-age ball.

Scintillating comedy shots during the week tracked Mr. Pike (Alfred Drayton) and the local paper's editor (Eric Mason) in and out of bed.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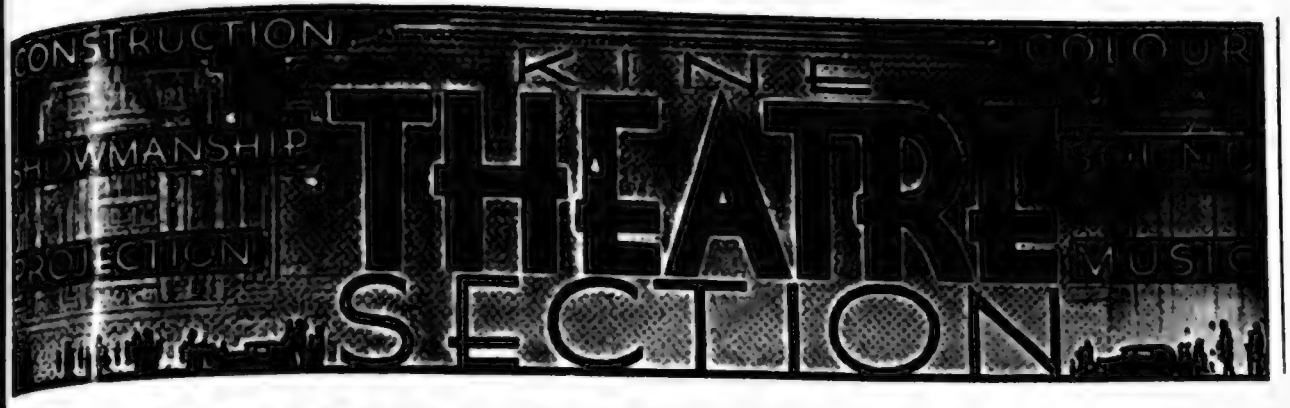

The Observation Window

One-Millionth Exposures

NEW HIGH-SPEED PHOTOGRAPHY

PHOTOGRAPHS with an exposure of one-millionth of a second, brief enough to stop a rifle bullet or any fast-moving object, can now be made by a new high-speed electronic light equipment developed by engineers in General Electric's American laboratory.

THIS device, using a small mercury lamp no bigger than a cigarette, consists of a small portable box, ten inches square and weighing less than twenty pounds. On the front is the light source, resembling a small auto headlight, which will illuminate twenty square feet of area with sufficient intensity to photograph the fastest moving objects. In tests, a wheel revolving at 70,000 revolutions per minute has been "stopped."

STANDARD and easily replaceable electrical parts and a single electronic tube are employed, with a 100-watt Mazda mercury lamp as the light source. The ordinary 115-volt A.C. household lighting circuit is used to operate the unit. The current is rectified by an electronic tube and then used to charge a capacitator, really an electronic storage tank. In three seconds enough power is accumulated to operate the lamp at full flash intensity.

AT approximately 2,000 volts and 2,000 amperes, it reaches a maximum of some 4,000,000 watts. Since current flows for only about a millionth of a second, the total energy in each flash is very slight. It is only enough to light a 40-watt lamp for a tenth of a second.

EXPLORATIONS are to be undertaken by the Northern Branch, C.E.A., to discover the best means of preserving the life of film copies. It may be expected that the procedure will eventually be similar to that adopted in the Midlands, which has worked so admirably. Given an enthusiastic committee able to operate with tact as well as energy, these schemes, in which projectionists, exhibitors and renters' representatives combine, provide the most encouraging effort in anti-film mutilation we have seen. It is much to be hoped that the organisations now set up will continue into the post-war period and contribute to the solution of problems then.

IN the past, blame has been laid upon the film transport contractors and their staff for much of the damage to film which has been caused. Damage is likely anywhere, but upon the whole less is caused in transport than elsewhere. The new committees are proving that. And a Lancs transport contractor pointed out to a South and East Lancs exhibitor that they, too, are feeling the effect of shortage in staff and handling by inexperienced employees.

PRINCE BENDON, who died last week in Scotland at the age of 84, was a link with the older time when it was possible for a renter to hire out not only the film programme, but machines and operators, too. But that happened in days when apparatus was far simpler and the entry of sound had not brought its complications.

SUPPLEMENTARY cloth i n g coupons for industrial workers in certain grades are being supplied this year upon application in accordance with regulations. Kinema projectionists are among those who may apply. Forms E.D. 292 must be obtained from employer or trade union branch, and these should be filled in without delay and returned to the employer, who will provide further information on another form and dispatch both to local M. of L. office.

J. BENSON.

POOL CARBONS

SCIENCE BEHIND THE FILM

Research Workers on their Discoveries

A GLIMPSE of the patient research and reasoning which goes on in the sciences behind kinematographic advance was given to members of the British Kinematograph Society at the December meeting, when eminent research workers described some of their discoveries.

The first speaker was Prof. N. F. Mott, F.R.S., whose subject was the latent image. He referred first to research undertaken in connection with the movement of electrons in solids. Silver bromide showed photo-conductivity under illumination; the current passing through a crystal, expressed in electronic charges, was found to be equal to the quanta of light falling upon the crystal and absorbed by it.

Previous theories referred to sensitivity specks in the crystal, and to the need for impurities in the gelatine. It was assumed that these sensitivity specks were points on the surface of the crystal having an affinity for electrons; the first theory was that the action of light was to charge up these sensitivity specks negatively.

But it was also known that silver ions were able to pass through silver halide crystals. The next assumption was therefor that the sensitivity specks were able to discharge themselves by attracting silver ions. These silver ions would thus constitute the latent image.

Infra-Red Effect

There are thus two separate stages in the formation of a latent image: the movement of electrons and the movement of silver ions. The former is independent of temperature, but the movement of ions is frozen long before the temperature of liquid air is reached. By varying the temperature these two processes can be separated.

If a plate is exposed at the temperature of liquid air and then exposed to infra-red radiation, the image is completely bleached out; the infra-red sends the trapped electrons back to their original positions. But if the plate is first warmed, then cooled and then exposed to infra-red, the infra-red has no effect at all.

Coated Lenses

The second speaker was K. M. Greenland, PhD., A.Inst.P., who spoke of his work in connection with coated lenses. The one factor which the optical computer was unable to control in lens design was the reflection of light at the surfaces of each glass, which may vary from 4 per cent. to 7.5 per cent. This loss of light seriously reduces the brightness of the image.

The light entering a coated lens is reflected in such a way that the reflected components are mutually destructive. This is achieved by putting on the lens a thin film such that the rays reflected at the air-film boundary and those reflected at the film-glass boundary are equal in intensity but of opposite phase. This is ensured by correct adjustment of the thickness and refractive index of the film. The light energy which is no longer reflected is by no means lost; it is restored to the transmitted beam, with the happy result that the brightness of the image is increased.

When white light falls upon a film adjusted for correction of the yellow-green rays, there is some slight reflection of the rays of other colours. A coated lens has therefore a characteristic purple appearance.

Several materials can be used for the film, the simplest being silica, which has the advantage of being part of the glass structure, and by a high-vacuum process, invented by Dennis Taylor, of Cooke Lenses, such a film can be commercially produced. The film must be sufficiently robust to withstand cleaning, because a thin layer of grease will completely upset the optical characteristics of the film.

What is Colour?

The next speaker was H. V. Walters, B.Sc., A.R.C.S., D.I.C., of Dufay-Chromex, who spoke on the mathematical treatment of colour. He explained that any colour could be matched by specific quantities of three primaries, which may be red, blue and green.

The colours actually chosen by the Commission Internationale de l'Eclairages about 12 years ago are, however, purely theoretical, and have no real existence.

This has two advantages: that any real colour can be produced without the introduction of negative quantities of the primaries, and that the luminosity of *X* and *Z* are zero, so that the third primary, *Y*, is a measure of the brightness of a colour.

Mr. Walters explained mathematically how any colour could be expressed in terms of these three primaries. In practical work, however, the process was tedious, and complicated by the fact that the "standard observer" specified in the standards was an average of numerous individuals, and no person had been found possessing this standard vision.

Discussing the application of these results to colour kinematography, Mr. Walters thought that the subtractive processes would hold the field, because of the fact that in an additive process of the réseau type the mosaic itself has a density in the region of 0.5. Two aspects of future work were, he thought, the mathematical theory of colour masking and its practical application, and the way in which colour reproduction must differ from the original in order to create a desirable illusion of reality.

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

The Showman Wishes You

A Better, Brighter and More Prosperous New Year, the Finish of Black-out and the Withdrawal of All Restrictions on those Materials so helpful to Showmanship and Display.

Auctioneer Roberts

COGITATING over his next week's feature, "Robin Hood," Reynolds Roberts grew covetous of the surplus cash in Kingston-on-Thames and decided to go on "the road" and relieve the affluent for the benefit of the poor but worthy.

What means he used, whether a persuasive tongue or threat, the Showman does not know, but what we did see was a collection of goods in kind sufficient to provide for an auction each night for one week at the Regal.

The Showman also saw Wednesday's able effort of Reynolds Roberts at auctioneering. His wheedling methods would have brought money from the pockets of his hard-headed brother Yorkshiremen, so, by comparison, it was easy going in Kingston, where he got the bidding up to £7 10s. for a bottle of 15-year-old Irish whisky and £4 0s. 6d. for a dressed doll. Bidding for other items was equally generous, and he should feel satisfaction at the amount to be handed to the Merchant Navy Comforts Fund.

Golden Weddings

TO publicise "Dear Octopus" at the Empire, Alfreton, Bert Gordon Smith hit upon the novel idea of inviting couples who had celebrated their golden wedding to be his guests at the matinée on Monday. Two couples notified their willingness to accept his hospitality and were conveyed by car to and from the theatre. Mrs. Parkin, who is a twin, is 85 years of age, and her husband 78. Mr. White is 76 and Mrs. White 75, and they have been married 54 years. Mr. White had never been inside a kinema until Monday afternoon and he thoroughly enjoyed the show. Mr. Smith entertained the couples in his office, presented the ladies with a tin of "Ovaltine" each and the men with their favourite brand of tobacco. In honour of the occasion the manager awarded them free seats at the Empire whenever they felt disposed to come for the rest of their lives.

The innovation was the talk of the town and Mr. Smith says he got as big a kick out of it as the two old ladies did from the glass of Kummel which he gave them and which they tasted for the first time.

Eight to One

WHEN showing "Hit Parade of 1943," Manager R. Cowgill, of King's, Bristol, arranged for window displays in eight shops in various parts of the city. The displays consisted of three separate cards, the centre one, in a dark colour, bearing a still from the film with the caption, "What's going on here? Why, 'Hit Parade of 1943.'" The cards flanking this one were in a lighter colour and also bore stills with the name of the theatre and the announcement that the film was being shown the next week.

Black-out Romance

THE black-out may be a bugbear, but sometimes it has compensations, and V. A. H. Crawley had the bright idea of drawing attention to one of these in connection with his publicity for the G.F.D. feature, "They Met in the Dark," at the Wealdstone Odeon recently. A fortnight before the run of the film he put a small advertisement in the *Harrow Observer* asking those who had begun their marital romances through meeting their future life partners in the dark to get in touch with him. A similar invitation was screened by means of slides, and several couples came forward with interesting stories of their black-out love-matches. In return, they became the guests of the management to view the film, which was also well advertised in advance with a trio of Mr. Crawley's own slides announcing the title of the film and adding: "These stars will shine for you . . ." and naming the leading players.

A Staged Canteen

A CANTEEN on the stage of the Pilot Cinema, King's Lynn, gave the audience just as much amusement as the performers themselves derived from it.

Members of the staff, assisted by British and American Services personnel, staged a realistic and laughable short show which, says Manager A. H. Greaves, gave additional boost to the feature film, "Stage Door Canteen," in recompense for a tea and sandwich spread and the joyful opportunity of doing something outside of Service duties.

"First Comes . . ." an Idea

RECENTLY appointed manager of the Capitol, Walton-on-Thames (an Odeon associate theatre), L. W. Flatau decided to make a splash with "First Comes Courage," the Columbia feature on a Norwegian theme. It happens that he is entitled to add the letters F.R.G.S. to his name, and perhaps it was his special geographical knowledge which induced Mr. Flatau to give a visual impression of the Scandinavian landscape as a preliminary announcement of the coming of the film.

He got a local artist to transform the vestibule of the Capitol with scenic cloths into a representation of the Norwegian coast, with the entrances to the stalls and balcony as grottoes in the rocks and armed Commandoes peering out from crevices and caverns here and there. The front of the house was made gay with national flags (including, of course, that of Norway) and lines of bunting. Tie-ups were arranged with Woolworth's and W. H. Smith's, in whose stores displays were made, an extra atmosphere was provided by the playing over the non-sync. of recordings of Grieg's familiar melodies of the North. By these means all Walton was made aware that the film was due at the Capitol.

Stepney Prologue

TO help put over the G.F.D. nursing drama, "The Lamp Still Burns," at the Troxy, Stepney, Allen Fryer arranged a prologue in which a contingent of nurses from the East London Maternity Hospital sang appropriate songs, and one of their number (who has appeared in some of Mr. Fryer's previous stage spectacles) declaimed lines paying tribute to the late Leslie Howard and the devotion of Britain's nurses. Brenograph effects were employed with skill, and the 12-minute scena (the first of the kind Mr. Fryer has presented to his patrons) proved very effective as a "curtain raiser" to the picture, which was screened immediately at the conclusion of the prologue.

Pat and the Star

MANAGER Patrick Reed, of the Odeon, North End, Portsmouth, and Rene Ray, the well-known stage and screen star, who was featuring in John Davison's stage play of "Wuthering Heights" at the King's, Southsea, collaborated in the effort of the Portsmouth, Southsea and District Drapers' Association to raise £2,000 for the Red Cross Prisoners of War Fund.

Attention was drawn to the week's effort on the Odeon screen, and Mr. Reed was able personally to dispose of a large number of tickets for a ball and cabaret held at the South Parade Pier. Rene Ray accompanied him to the ball and smilingly complied with many requests for her autograph.

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Stage scene put over by British and American Services personnel at the Pilot, King's Lynn, for STAGE DOOR CANTEEN (United Artists)

One of the window displays arranged by G. R. Cowgill of the Kings, Bristol, for HIT PARADE OF 1943 (British Lion)

OUR ROAMING REPRESENTATIVE says :—

Sunday Shekels

ARE your Sunday audiences more sparse than you would like? Here's a tip from an exhibitor with whom I was talking recently. Three years ago he had exceptional success with a boxing picture and, reminded of this when looking through his back records, wondered whether he might not repeat the event, so he booked the picture again for a Sunday and took good care to advertise it well in advance. His wildest hopes were far exceeded, for receipts reached a new record for a Sunday, and he even had to turn people away. The lesson of this is that if you re-book a proved winner (if it happens to be available and not reserved for reissue) you can expect bumper takings.

Advert. While You Work

THE Gaumont publicity organisation in one of the London Divisions has been adopting an interesting and effective means to publicise the showing of the Deanna Durbin feature, "Hers to Hold" (G.F.D.), at its theatres, particularly in districts where there are many factories. By means of a portable reproducer and records of hits from the films, with suitable publicity talk added to link the music with the local theatre, broadcasts have been given to workers in these factories both at the canteens and during the half-hour of "Music While You Work," usually relayed over the workshop loudspeaker systems. Up to 2,000 workers at one time have thus had their attention drawn to the coming of the picture to their local kinemas, and it is reported that both workers and managements have been so favourably impressed by this novel idea that "return bookings" have been asked for. Similar tactics have also been adopted to plug "Alexander's Ragtime Band," with excellent results.

Gimme!

WITH so many appeals to their generosity the public has tended to become rather hardened to requests for this, that and the other and to ignore them whenever possible. The standing request for old periodicals and volumes for the men and women of the Fighting Services, therefore, is in some danger of being overlooked unless kept well to the fore. When in the inner foyer of the Leytonstone Rialto recently, I was pleased to notice that manager H. Clare has made the most of his display for this deserving object by placing a gaily bedecked tub on one side, facing the exit from the auditorium, with a large plainly worded card beside it explaining its purpose. Most telling, however, were the neatly tied piles of novels and rolls of magazines standing mutely beside the receptacle, silent witnesses to the good will of patrons who have responded to the appeal.

Facing the paybox, in a small recess equipped with miniature tabs and used on past occasions as a small display stage, Mr. Clare had a very tellindg advertisement for the G.F.D. film "Millions Like Us." It consisted merely of a large front-face portrait of Moore Marriott in his familiar make-up as "Harbottle," apparently staring straight at the beholder. Below, on a narrow strip fixed where the footlights of a stage would be, was the simple message, "Yes, sir! Moore Marriott in 'A Million Like Us' —week after next." Simple, but highly effective.

Paying Tribute

SHOWING "The Gentle Sex" at Darwen Olympia, Bert Butterworth, the manager, arranged a special publicity demonstration of all the women's services, especially the Girls' Training Corps, which was running a week's recruiting campaign. Bert spoke at the show one day, paying warm tribute to the memory of Leslie Howard, the producer, and adding that the film was a compliment to the women of Britain and the other United Nations, showing what grand work the mothers and daughters were doing.

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Music Releases for Jan. 24, 1944

HONEYMOON LODGE (G.F.D.)

CERT. A. Length 5,699. Reg. No. F.6803. Reviewed in KINE. November 4, 1943.
STARS.—Harriet Hilliard, David Bruce.
ATMOSPHERE.—Marital comedy with song, dance and jazzband intermissions concerning a young playright and his wife, who, finding their marriage slipping, turn back the calendar to start again from scratch.
ORGAN.—"The Wasp's Honeymoon," Cherrosin (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1085 by the International Radio Orchestra.

LEOPARD MAN (RKO-Radio)

CERT. A. Length, 5,955 ft. Reg. No. F.6756. Reviewed in KINE. October 14, 1943.
STARS.—Dennis O'Keefe, Margo.
ATMOSPHERE.—Thriller with theatrical backgrounds and containing an emotional and macabre plot.
ORGAN.—Incidental, "Treachery and Vengeance," Fletcher (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1910 by the Regent Concert Orchestra.

SWEET ROSIE O'GRADY (20th Century-Fox)

CERT. U. Length 6,826. Reg. No. F.6807. Reviewed in KINE. November 11.
STARS.—Betty Grable, Robert Young.
ATMOSPHERE.—Period romantic comedy musicale, photographed in Technicolor, describing a feud between a provocative burlesque queen and a scandal-seeking reporter. Music, song and dance ensembles are featured.
ORGAN.—"Sweet Rosie O'Grady," Valse, Nugent (Walsh Holmes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Decca-Brunswick F.6845 by Dick Robertson and his Orchestra.

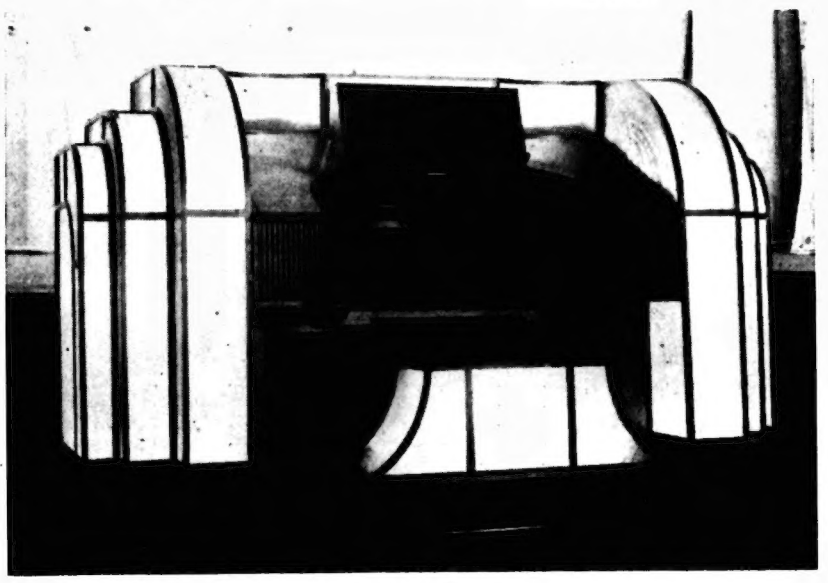
Organ in the Bar

IT is unique for licensed premises to possess a modern two-manual organ in the saloon bar, and doubtless the installation of such an instrument is one reason for the popularity of the Brook Green Hotel, Hammersmith, W.6, among a wide clientele, which includes many well-known instrumentalists and music lovers.

"Mine host" of the Brook Green is Bill Kerley, a well-known musician who, for 15 years, was a church organist, and has also done a considerable amount of broadcasting.

Mr. Kerley's own instrument is an Esty, enlarged by Christy. The tone and scope of the organ has been favourably commented upon by well-known musical and stage celebrities, who from time to time have been associated with the Brook Green recitals organised by Mr. Kerley.

FAMOUS
COMPTON
ORGAN CONSOLES



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London and Provincial Trade Screenings

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.
LONDON.					
Thur., Dec. 30	11 a.m. & 2.30 p.m.	M-G-M Theatre	Lost Angel	M-G-M	Margaret O'Brien
Tues., Jan. 4	11 a.m.	Studio One	The Drum	Ealing Distribution	Sabu
,, ,, 4	10.45 a.m.	Rialto	Johnny Vagabond	United Artists	James Cagney
,, ,, 4	10.30 a.m.	Carlton	Trail of the Lonesome Pine	Paramount	Sylvia Sidney
Wed., ,, 5	10.45 a.m.	Studio One	Northern Pursuit and short : The Man-Killer	Warner	Errol Flynn
,, ,, 5	10.30 a.m.	Leicester Sq. Th.	The Nelson Touch	G.F.D.	Randolph Scott
BIRMINGHAM.					
Tues., Jan. 4	10.30 a.m.	Tatler	There's a Future in it, etc.	Paramount	Three reels
,, ,, 4	10.30 a.m.	Tatler	I Want to be an Actress	Paramount	Three reels
,, ,, 4	10.30 a.m.	Tatler	The Cowboy	Paramount	Two reels
,, ,, 4	10.30 a.m.	Futurist	Bell Bottom George	Columbia	George Formby
,, ,, 4	10.30 a.m.	Scala	Cry Havoc	M-G-M	Margaret Sullavan
Wed., ,, 5	10.30 a.m.	Scala	Phantom of the Opera	G.F.D.	Nelson Eddy
Thur., ,, 6	10.30 a.m.	Scala	Johnny Vagabond	United Artists	James Cagney
Fri., ,, 7	10.30 a.m.	Futurist	Sahara	Columbia	Humphrey Bogart
,, ,, 7	10.30 a.m.	Scala	Trail of the Lonesome Pine	Paramount	Sylvia Sidney
CARDIFF.					
Tues., Jan. 4	10.45 a.m.	Odeon	Phantom of the Opera	G.F.D.	Nelson Eddy
,, ,, 4	10.45 a.m.	Park Hall	There's a Future in it, etc.	Paramount	As Birmingham
Wed., ,, 5	10.30 a.m.	Empire	Bell Bottom George	Columbia	George Formby
Thur., ,, 6	10.45 a.m.	Odeon	Battle for Music	Anglo-American	Jack Hylton
Fri., ,, 7	10.45 a.m.	Odeon	Old Mother Riley Overseas	Anglo-American	Lucan and McShane
,, ,, 7	10.30 a.m.	Empire	Sahara	Columbia	Humphrey Bogart
,, ,, 7	10.30 a.m.	Pavilion	Trail of the Lonesome Pine	Paramount	Sylvia Sidney
GLASGOW.					
Wed., Jan. 5	10.45 a.m.	La Scala	Johnny Vagabond	United Artists	James Cagney
,, ,, 5	10.45 a.m.	Regent	There's a Future in it, etc.	Paramount	As Birmingham
,, ,, 5	10.30 a.m.	Picture House	Bell Bottom George	Columbia	George Formby
Thur., ,, 6	10.30 a.m.	Picture House	Sahara	Columbia	Humphrey Bogart
Fri., ,, 7	10.45 a.m.	Regent	Trail of the Lonesome Pine	Paramount	Sylvia Sidney
LEEDS.					
Tues., Jan. 4	10.30 a.m.	Tatler	There's a Future in it, etc.	Paramount	As Birmingham
,, ,, 4	10.30 a.m.	Scala	Bell Bottom George	Columbia	George Formby
Wed., ,, 5	10.30 a.m.	Scala	Sahara	Columbia	Humphrey Bogart
Fri., ,, 7	10.45 a.m.	Scala	Johnny Vagabond	United Artists	James Cagney
,, ,, 7	10.30 a.m.	Tower	Trail of the Lonesome Pine	Paramount	Sylvia Sidney
LIVERPOOL.					
Tues., Jan. 4	10.45 a.m.	Scala	There's a Future in it, etc.	Paramount	As Birmingham
,, ,, 4	10.30 a.m.	Trocadero	Bell Bottom George	Columbia	George Formby
Wed., ,, 5	10.30 a.m.	Trocadero	Sahara	Columbia	Humphrey Bogart
Thurs., ,, 6	10.45 a.m.	Trocadero	Phantom of the Opera	G.F.D.	Nelson Eddy
Fri., ,, 7	10.45 a.m.	Futurist	Johnny Vagabond	United Artists	James Cagney
,, ,, 7	10.45 a.m.	Scala	Trail of the Lonesome Pine	Paramount	Sylvia Sidney
MANCHESTER.					
Tues., Jan. 4	10.45 a.m. & 2.15 p.m.	Own Theatre	This is the Army	Warner	George Murphy
,, ,, 4	10.45 a.m.	New Oxford St.	There's a Future in it, etc.	Paramount	As Birmingham
,, ,, 4	10.30 a.m.	Gaumont	Bell Bottom George	Columbia	George Formby
Wed., ,, 5	10.45 a.m. & 2.15 p.m.	Own Theatre	This is the Army	Warner	George Murphy
,, ,, 5	10.30 a.m.	Gaumont	Sahara	Columbia	Humphrey Bogart
Fri., ,, 7	10.45 a.m.	Gaumont	Phantom of the Opera	G.F.D.	Nelson Eddy
,, ,, 7	10.45 a.m.	Oxford Street	Trail of the Lonesome Pine	Paramount	Sylvia Sidney
NEWCASTLE.					
Tues., Jan. 4	10.30 a.m.	Queen's	Bell Bottom George	Columbia	George Formby
Wed., ,, 5	10.30 a.m.	News Theatre	There's a Future in it, etc.	Paramount	As Birmingham
,, ,, 5	10.30 a.m.	Essoldo	Cry Havoc	M-G-M	Margaret Sullavan
,, ,, 5	10.30 a.m.	Queen's	Sahara	Columbia	Humphrey Bogart
Fri., ,, 7	10.45 a.m.	Odeon	Johnny Vagabond	United Artists	James Cagney
NOTTINGHAM.					
Thurs., Jan. 6	10.45 a.m.	Elite	Phantom of the Opera	G.F.D.	Nelson Eddy
Fri., ,, 7	10.30 a.m.	Elite	This is the Army	Warner	George Murphy
SHEFFIELD.					
Tues., Jan. 4	10.30 a.m.	Cinema House	Cry Havoc	M-G-M	Margaret Sullavan
Wed., ,, 5	10.30 a.m.	Regent	The Shipbuilders	Anglo-American	Clive Brook
Thur., ,, 6	10.30 a.m.	Regent	Bell Bottom George	Columbia	George Formby
,, ,, 6	10.30 a.m.	Union Street	Old Mother Riley Overseas	Anglo-American	Lucan and McShane
Fri., ,, 7	10.30 a.m.	Regent	Sahara	Columbia	Humphrey Bogart
,, ,, 7	10.30 a.m.	Union Street	Battle for Music	Anglo-American	Jack Hylton

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"None of the vacancies for women advertised in our columns relates to a woman between 18 and 40 INCLUSIVE unless such a woman (a) has living with her a child of hers under the age of 14; (b) is registered under the Blind Persons Act; or (c) has a Ministry of Labour Permit to allow her to obtain employment by individual effort."

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ORGANIST-MANAGER required for North-West Coastal town.—Apply, with full particulars, and salary required, H., Box 757, Kinematograph Weekly.

NATIONAL Service.—Kinema Chief Operator-Managers and Operators of first-class experience required for positions throughout country.—Write, giving full details, to Cinema Control, Dept. of National Service Entertainment, Theatre Royal, Dury Lane, W.C.2.

CHIEF and Second wanted for small hall (Surrey); RCA and Simplex; comfortable job; good salary.—State full particulars by letter only in first instance to Mr. Morgan, "Journey's End," 24, Kilmiston Avenue, Shepperton-on-Thames.

WANTED, Kinematographic and General Engineer for small circuit of kinemas in the North West, to undertake running repairs and maintenance.—Apply, with full particulars of experience and salary required, to T., Box 768, Kinematograph Weekly.

WANTED for West of England kinema (550-seater, modern hall), efficient Operator; comfortable job. — L., Box 760, Kinematograph Weekly.

EFFICIENT Second Operator required; permanency, with good prospects.—Apply, Manager, Forum, Aspley Lane, Nottingham.

SITUATIONS WANTED

WANTED URGENTLY, IN S. OR S.W. ENGLAND, HOUSE, BY MANAGER WITH 100 PER CENT. EXPERIENCE; WILLING TO MAKE CHANGE IF HOUSE CAN BE SUPPLIED.—REPLY, M., BOX 761, KINEMATOGRAPH WEEKLY.

MANAGER and Technical Supervisor (43), 29 years in the business, 20 years in his last position, expert Projectionist, keen knowledge of building, equipment and circuit organisation, at present with a small West of Scotland circuit, seeks similar position with a circuit who can use ideas and who can guarantee a permanency.—Offers to N., Box 737, Kinematograph Weekly.

ASSISTANT DIRECTOR WANTS APPOINTMENT WITH A GOOD COMPANY; NOW FREE.—WRITE, K., BOX 759, KINEMATOGRAPH WEEKLY.

MANAGER (age 38), exempt N.S., married, seeks position in South-west or South England; eight years' experience circuit and independent management, including booking.—Full particulars to T., Box 743, Kinematograph Weekly.

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FILM TRAVELLERS AND MANAGERS.—WOULD YOU LIKE TO EARN A NICE FEW HUNDRED POUNDS? Do you think there is any possibility that the owners or lessees of any kinemas in your territory would be agreeable to sell or rent? All information treated in the strictest confidence. Your name need never appear and you will not be required to negotiate.—Write, X., Box 698, Kinematograph Weekly.

ACE Showman, seven years administrator with major company, seeks kinema or theatre to rent; any proposition offering scope for energy, initiative, personality and showmanship.—Replies in strict confidence.—R., Box 766, Kinematograph Weekly.

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KINEMAS FOR SALE.—EAST LANCS, TWO KINEMAS, SEATING 1,400 APPROX.; FURNISHING, ETC., EXCELLENT; PRICE £12,500, INCLUDING PROPERTY OF ONE.—WRITE, G., BOX 756, KINEMATOGRAPH WEEKLY.

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FOR Sale, Two Taylor Hobson 4½-in. Unifit Lenses; first-class condition.—Apply, Fyfe, 55, Bath Street, Glasgow. 'Phone: Douglas 7634.

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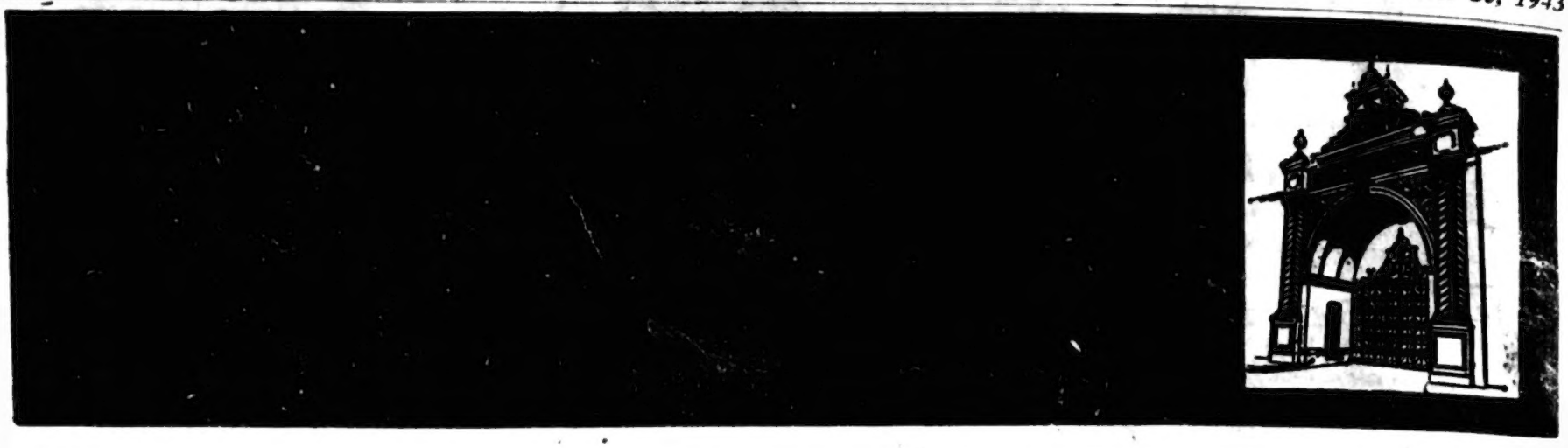
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